
THE
Dramatic and Literary Censor.

NUMBER LII.

FRIDAY, DECEMBER 18, 1801.

INTERNAL ECONOMY
OF
DRURY-LANE THEATRE.

(Continued from page 10.)

MR. Mansfield said, that he had never accused Mr. Sheridan of misapplication of the money of the Theatre, though his instructions said there had been misapplication somewhere. By the deed of 1798, his Client ought to have been paid a debt of 15,127l. when in fact the sums paid had been very trifling. If that deed was but waste paper—and the receipt did not produce as was expected, his Clients were most unfortunate dupes. He was however glad to see, upon looking at the deed, a clause enabling Trustees to resign. That at least would relieve Mr. Hammerley from his anxiety on that score.

The Lord Chancellor said, that many years ago he had to regret that Courts should be bound to take into their own hands the administration of such sort of property as the pre-

sent; the more so, as it was from its nature very impracticable to be administered by any effort of a Court of legal jurisdiction. But after the causes of the Circus and the Opera House, it was too late to advert to that opinion, and he must now be bound to act as well as the circumstances of the case would admit of. The present cause arose out of a bill originating upon a deed for the management of the Theatre, executed in 1793. If the bill had been filed immediately after the execution of that deed, simple and little complicated as the case then would be, compared to what it was at present, yet he should even then have felt great regret if the parties could not have been prevailed upon, even under those circumstances, to have adjusted the matter amicably among themselves. If the Court had been called upon at that time to attend to all the management of a Theatre—to attend to the necessary expenditure for Scenes, Performers, &c.—to decide upon the *bona fide* of every contract, a man must have an affectation of his own abilities if he did not confess his incompetence to manage such an extensive matter. The first deed of 1793 appeared to be framed with great care and attention; but, perhaps, the law itself was not equal to make provision for all parts of the management of such an extensive concern. It was however agreed by the parties upon that occasion, that Mr. Linley and Mr. Sheridan had those talents which were adequate to make it a profitable speculation. The House was accordingly built, and the other necessary arrangement made; and here he could but advert to the opinion of Lord Thurlow, who said, that he thought that the Letters Patent should always themselves provide for the management of the Theatre. The mode of raising money was, however, by rent charges, and the deed of management was executed. When the Theatre was thus once established, it was necessary for the interests of
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of all to keep it going, and the Renters themselves seemed to have felt this, and therefore they provided, in the first instance, that all current expences should be paid. The deed negatived in the first instance, that a default of payment to the Renters arose from mismanagement. From the number of rent charges scheduled to this deed, it was impossible that they should act but by their representatives, and Mr. Thomas Hammersley liked this so well, that he engaged as a Trustee, thereby undertaking to act duly according to the intent of that deed, if by circumstances he should be called upon to act at all. How had he done that duty? The deed had imposed a duty, which, while he retained the character of a Trustee, he could not shake off. The moment there was any default, that moment he was bound to look into the accounts of the Theatre, to see if justice was done to all according to the deeds. He meant not however to reflect the least upon the character of Mr. Thomas Hammersley; he, like many other Trustees, had put himself in a situation, which, when he came near, he could not look at without fear and trembling. This was the case with many Trustees, they put off the evil day and involved themselves in accumulated difficulties—Thus stood the deed of 1793. In 1798 another deed was framed, which he did not think Mr. H. was well advised to execute. He could not think he was entitled to apply the pit or box money to any other purposes than the general purposes of the trust of 1793. The latter deed seemed with great anxiety calculated to secure the renters the 40l. per night, but he thought Mr. H. should not have shewn more anxiety for them than those claiming under the former deed. But the embarrassment did not rest here; the case was further complicated by the orders of March and June 1801; and one of the greatest difficulties in the present cause arose from the impossibility of having all the parties interested

upon the Record. The scene of to-day, and the irregularity which had taken place, evinced that the Court could not act in its ordinary forms. It had taught him also for the future, and he would never make a similar order upon such a subject, without examining it from top to bottom. If the two deeds had been read to Lord Loughborough, he was persuaded that he never would have made such an order. His Lordship then proceeded to comment upon the two orders of March and June, which he considered as impossible to be allowed to stand. In this situation of things, he said, he was called upon to do what he legally could do, and he professed, from the assistance afforded by the parties, he should endeavour to do that which was just and equitable. He should attend to all the interests under the deed of 1793, and also to such other interests as had since been introduced. Looking prospectively, he saw no great difficulty—looking retrospectively, he saw a great deal. If there were many and great personal Creditors, they must thank themselves, for if he were to order the whole of them to be paid in the first instance, he might as well blow the Theatre up at once. Supposing the *cestuy que trust* suffering large sums to accumulate until by their amount they could destroy the trust. In such a case he must consider that the credit was personal, and that such conduct was evasive of the right, as a *cestuy que trust*. His Lordship then alluded to the case of Mr. Grubb, which he said he should pay every attention to, and complimented Mr. Agar for his anxiety on behalf of his Client. He said he thought he recollected some provisions in the deed for buying Killigrew's Patent, if so, Mr. White would have a claim under that clause. His Lordship next adverted to the cases of the Duke of Bedford and Mr. Shaw; the former, he said, could not be deprived of his legal remedies, but there was reason to hope, from his Grace's honour and character, that as a
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great and opulent man, he would not adopt any measures which could end in the ruin of a public property. With respect to the latter, as a Renter, he would be provided for under the deed, and, as a personal Creditor, he must share the fate of others. With regard to Mr. Holland, Mr. Sheridan introduced his name in the cause the other day. He would give credit to that Gentleman for supposing that what he then said was relative to the cause. If it were relative a Court of Justice would do wrong to put any restraint upon such conduct. On the other hand, he must say in justice to Mr. Holland, that he thought his name was introduced improperly, or in a manner that required explanation, or vindication of his character, he did right to appear before the Court, though no party in the cause. The Court could do no more than repose itself upon the honour of the Counsel, or of those who addressed it. It could not decide upon contradictory statements, and therefore he gave no opinion. He said thus much, because he intended to add a word more upon this subject. In the course of the cause, circumstances had been stated as matters of fact, which bore upon the moral character and probity of individuals—he was sorry for it. Civil rights should be discussed with as little prejudice as possible to the moral character. It was never necessary for the purposes of civil justice—still less was it necessary that these circumstances should, to the prejudice of individuals, be handed throughout the habitable globe by means of Newspapers. Upon this subject he wished to address a word for the consideration of Mr. Solicitor General. He every day saw the reports of *ex-parte* proceedings at Police Offices against persons accused of crimes. These reports were read by the Judges who tried them; by the Juries who pronounced upon their guilt or innocence; all, thus coming with minds hearing one side of the case. Many also who had read the charge, never afterwards read

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the manner in which the accused delivered himself from it, and thus a prejudice remained on the minds of many against a man, whom perhaps, his Country had pronounced innocent. So it was in the cases of misdemeanors and other crimes. Much appeared abroad which was never proved. It had always been held that a Council should not state more than he could prove, or was necessary to inform the Court of the nature of the case. But ought it for a moment to be endured, that every thing said should go abroad, under the pretext of a report of a law proceeding. He knew very well that Lord Chief Justice Eyre had held, that a mere report of what passed in a Court of Law was not actionable; but in a case where the character of an individual was affected by such a report, he should like to see it put upon record, to know whether it was not entitled to damages. He was the more induced to make this observation, as the evil had grown to such an alarming height that he really thought it fit matter for parliamentary interference.

The further consideration of the cause was adjourned to Monday.

Dec. 16.

This day was appointed, and, it was presumed, for a final hearing of this important business. In the opening, the Lord Chancellor observed, that since the last sitting, he had received a new petition, and several supplementary affidavits. Their contents were so far material as to make out in fact a new case, and to derange *pro tanta* all his previous considerations on the subject. From the number of persons claiming either an original or derivative interest in the Theatre, he was more than ever convinced of the "unmanageableness" of the business in that Court. These papers, which he had received but yesterday, were entitled to his most serious attention, and, from his anxious wish
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to do justice to all parties, he must desire that the matter stand over until after the Petitions had been read.

(*To be Continued.*)

COVENT GARDEN.

Agreeable to our promise in the last number, we now offer our readers an impartial opinion on the New Opera called CHAINS for the HEART; *Or, the Slave by Choice.*

DRAMATIS PERSONÆ.

MOORS.

<i>Alla Bensalla</i> , King of Ceuta,	—	MR. BRAHAM.
<i>Azam</i> , Grand Slave-Master,	—	MR. MUNDEN.
<i>Taruda</i> , } Slave Merchants,	—	{ MR. WADDY.
<i>Seid</i> , }	—	{ MR. ATKINS.
<i>Tucapel</i> , Chief of the Guard,	—	MR. KING.
<i>Zulema</i> , the favourite of Azam,	—	SIG. STORACE.
<i>Zara</i> ,	—	MRS. EDWARDS.
		MISS DIXON.
<i>Attendants of Zulema</i> ,	—	{ MISS HOWELL.
		{ MISS WHEATLEY.
		MISS SIMS.

EUROPEANS.

<i>Villaflor</i> , a noble Portuguese,	—	MR. CORY.
<i>Prince Henry</i> of Portugal,	—	MR. BRUNTON.
<i>Meneses</i> , Count of Alveira,	—	MR. WILKINSON.
<i>Don Manuel</i> , his Son,	—	MR. HILL.
<i>Riccarde</i> , Son to Villaflor,	—	{ MR. H. JOHNSTON.
under the name of Osmin,	—	
<i>Cotillion</i> , formerly a Dancing	—	{ MR. FAWCETT.
Master, and now a Solider,	—	
<i>O'Phelim</i> , Cook to a Regiment,	—	MR. JOHNSTONE.
<i>Juan</i> , a Boy of seven years old,	—	Master STANDEN.
<i>Gulnare</i> ,	—	MISS MURRAY.
<i>Silvia</i> ,	—	MISS WATERS.

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The author has founded that which he has been pleased to call a Fable, upon the expedition of the Portuguese against Ceuta, in the year 1414, when that place was taken from the Moors, under the reign of Bastard John, by his son, Prince Henry. It appears that Spain and Portugal had suffered some years before considerable injury, and loss of inhabitants by the Moors of Africa—*Villafior*, a noble Portuguese, with many others, is supposed to have been carried off prisoners to Ceuta—where *Villafior* has remained twelve years in captivity, with no comfort except the society of his son, whom he has called *Osmin*, and a young girl, *Gulnare*, who had been thrown by the Moors into the same cell with him—*Villafior* had caused both to assume the Moorish habit for their more effectual safety. *Azam*, the Grand Slave-Master, being inclined to make the most of his place, consents to release *Villafior*, but demands an exorbitant ransom. *Osmin*, being arrived at manhood, conceives the design of selling himself at the fair of slaves, which is annually held at Ceuta; but he is prevented by *Gulnare*, who, under a strong impression of gratitude and compassion towards *Villafior*, offers herself as a victim instead of *Osmin*, and finds a purchaser in *Bensalla*; but avails herself of the known generosity of his character to preserve herself for *Osmin*, and finally to procure her return to him.

The Portuguese, in the mean time, attack Ceuta by land, while their ships blockade the harbour. *Azam*, for purposes of his own gratification, having furnished the means of opening one of the gates of the town, the Portuguese troops are introduced by *Osmin*, and *Bensalla* is surprised, while in the act of generously preserving *Gulnare* for her lover. Prince Henry respecting the amiable character of *Bensalla*, orders him to be still treated with the respect due to a sovereign.

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The Comic part is supplied by the adventures of *Cotillon* and *O'Phelim*, the former of whom was once a Dancing-master, and is now a soldier in the Portuguese service; the latter an Irish cook in the same regiment. They are made prisoners, bought by *Azam*, and placed in the service of *Zulema*, his favourite mistress, who becomes enamoured of *Cotillon*, and escapes with him to the Portuguese army.

This puerile production is from the pen of Mr. Prince Hoare, and we cannot but express our surprize, that a Gentleman of his acknowledged intellect and acquirements, should be the parent of such an offspring, the exhibition of which was an insult to the public, and indelible disgrace to a person of his superior powers.

As this deformed bantling of Mr. Hoare's muse did not come before the audience as the production of a necessitated author, whose existence or liberty depended on its success, it is therefore, not entitled to the same indulgence which we ought to grant distressed merit.

It has been said, that this Opera was written as a mere instrument of introducing two celebrated performers, Signora Storace, and Mr. Braham; but we regret that this lady and gentleman were the instruments of either manager or author to support such an abortion of vileness and folly; which endangered the fame they so deservedly possessed for a considerable time before they left this country.

The marked disapprobation of the audience to this piece, on its first night's representation, very much agitated Signora Storace, and nearly deprived her of those powers which are a great acquisition to the stage, both as an actress and a singer.

The managers ought to be very cautious how they offer the talents of a performer to public notice, and not hazard

his, or her success, and their own interest*, on the uncertainty of an undecided drama, particularly, when its only recommendation is expensive scenery, and gaudy trappings.

To notice all the incongruities of the piece, would occupy every page of this work.

The author has dated his scene of action upwards of three centuries ago, yet *Cotillon*, a Christian slave, sings the following air, on which we shall make a few remarks.

AIR—COTILLON.

I've carried arms thro' lands afar,
 France, Italy and Spain;
 And many a wound and many a scar,
 I carry home again.
 I never lov'd a *single* lot,
 The more the merrier chance;
 So the women I courted, the men I shot,
 And the girls I taught to dance.

" The best *position* still I chose,
 " Should *miss* or *serjeant* call;
 " I led to pupils and to foes,
 " And gave to both a *ball*.
 " But women well reveng'd the art,
 " With which my bullets flew;
 " Where I made *one* hole in the heart,
 " They sure in mine made *two*.

It happen'd once I call'd a dance,
 My musket in my hand;
 The troops were order'd to advance,
 And all to heed command;

Now

* We have good authority for stating, that the Covent-Garden managers have agreed to give Signora Storace, and Mr. Braham, two thousand five hundred pounds for the season.

Now here the plaguy chance admire,
 As strange as e'er you read of,
 The serjeant call'd present! aim! fire!
 I shot my partner's head off.

O then what a hurry-skurry!
 My ruin they seem'd to delight in;
 'Twas hard to decide in the flurry
 Who was dancing, and who was fighting:

In came the soldiers,
 Head and shoulders;
 Helter-skelter,
 Routing, shouting,
 Crossing, forming,
 Charging, storming,—

Now they foot it left and right,
 Now they're out of order quite:
 Bend and sink, but not so low,
 Now they're all too much of a row—

Forward hop,
 Backward hop,
 Ground hop,
 There they go!

Toe and heel, now they jumble,
 Now they reel, now they tumble!

Now advance!
 What's the dance?
 Order handy!
 Drops of brandy.
 Stand at ease!
 * Butter'd peas.
 Now, parade!
 White cockade.
 To the right, wheel!
 * Duncan's reel,

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To

To the left, drefs !

* Mad Befs.

Rank and file !

Mouth of the Nile.

Fall back !

* Pady whack.

Order arms !

Sukey's charms.

Wheel to the right !

* Jack's delight.

March away !

Ballancez.

Fire a volley !

Charming Molly.

Fire away, soldiers ! fire away, failors !

Play the Devil among the tailors.

Clang, clang ! bang, bang ! crittle, crattle !

Howfolks dance about in a battle !

The above Air is a specimen of the poetical part of this contemptible Opera, which a *Grubb-Street Author* would blush to own.

Mr. Hoare has ventured to sacrifice sense for the sake of rhyme, and has used names and phrases, which were quite unknown in the Gothic ages.

In support of this assertion, we beg leave to call the attention of our readers to the lines distinguished by this mark *—indeed all the songs are full of errors of this kind.

It has been reported, that several authors have intimated their intention to claim a share of the sum allowed by the managers to Mr. Hoare for his musical drama.

Mr. Murphy, author of the *Grecian Daughter*, is determined not to suffer Mr. Cory to play the part of *Evander*, under the fictitious name of *Villaflor*.

Sheridan

Sheridan and Lewis have declared, they will not permit their scenes out of *Pizarro*, and the *Castle-Spectre*, to be exhibited without proper remuneration, as the success of the piece depended on the parts borrowed from their works, notwithstanding Mr. Hoare had disguised them in his own language.

In point of plot, incident and dialogue, the piece is totally deficient, and *Joe Miller* has been resorted to for jokes, which have been known these forty years by every boy in the metropolis.

We now come to the most agreeable part of our censorial duty—the pleasure of expressing out utmost satisfaction with the talents and exertions of the two great objects of attraction, Braham and Storace—Braham is wonderfully improved since he left this country, in strength and sweetness of voice, in science and refinement of taste—he appears a perfect master of every requisite necessary to excel, as a professor of this most admired art—he also delivered his author with great propriety—his action is easy, and his deportment elegant—the most difficult passages were given by him with great delicacy and effect; and the audience were enraptured with his Bravura in the second act.

Storace is entitled to our notice, as an excellent comic actress, as well as a scientific singer: and we cannot but express the pleasure she gave us a few years ago in *My Grandmother*, *No Song No Supper*, and several pieces, in which she displayed great ability. All her airs were sung with great taste and judgment, and gained the applause of a crowded house.

The congregated talent of the Theatre was called in to support the New Opera, and the performers did ample justice to their respective parts.

Mazzinghi and Reeves, deserve the highest panegyric for their joint production of music, which has given universal

versal satisfaction. The amateurs bestow every mark of approbation on the overture,

Phillips, Whitmore and Lupino, have given several good scenes—Mr. Harris has been profuse in every article of expence that could give magnificence and dignity to a trifle.

THEATRICAL RETROSPECT.

DRURY-LANE.

1081.

DECEMBER.

Thursday, 3. The Duenna, *R. B. Sheridan*.—Catherine and Petruchio, *Garrick*.

Friday, 4. The Revenge, *Dr. Young*.—Silvester Daggerwood, *Colman*.—Don Juan.

Saturday, 5. The Country Girl, *Garrick*.—Lodoiska, *Kemble*.

Monday, 7. The Duenna, *R. B. Sheridan*.—Catherine and Petruchio, *Garrick*.

Tuesday, 8. Artaxerxes, *Dr. Arne*.—The Anatomist; or, Sham Doctor.

Wednesday, 9. Pizarro, *R. B. Sheridan*.—Who's the Dupe, *Mrs. Cowley*.

Thursday, 10. The Point of Honour, *C. Kemble*.—The Purse, *Cross*.—The Virgin unmasked, *Garrick*.

Friday, 11. The Revenge, *Dr. Young*.—Don Juan.

Saturday, 12. Artaxerxes, *Dr. Arne*.—The Humourist, *Brewer*.

Monday, 14. Henry the Fifth, *Shakspeare*.—Don Juan.

Tuesday, 15. The Inconstant, *Farquahar*.—High life below stairs, *Garrick*.

Wednesday, 16. The Rivals, *R. B. Sheridan*.—The Children in the Wood, *Morton*.

Thursday, 17. Artaxerxes, *Dr. Arne*.—Catherine and Petruchio, *Garrick*.

COVENT.

COVENT-GARDEN.

1801

DECEMBER.

Friday, 4. *Every Man in his Humour*, *Ben Johnson*.—Paul and Virginia.

Saturday, 5. *Artaxerxes*, *Dr. Arne*.—Catherine and Petruchio, *Garrick*.

Monday, 7. *Richard the Third*, *Shakspeare*.—Perouse.

Tuesday, 8. *Merchant of Venice*, *Shakspeare*.—Love-a-la-Mode. *Macklin*.

Wednesday, 9. *Chains of the Heart; or, the Slave by Choice*, *Prince Hoare*.—The Review, *Colman*.

Thursday, 10. *Artaxerxes*, *Dr. Arne*.—Honest Thieves, *Knight*.

Friday, 11. *Chains of the Heart, &c.* *P. Hoare*.—The Intriguing Chamber-Maid, *Garrick*.

Saturday, 12. *Chains of the Heart, &c.* *P. Hoare*.—The Prisoner at Large, *O'Keefe*.

Monday, 14. *Chains of the Heart; or, the Slave by Choice*, *P. Hoare*.—Perouse.

Tuesday, 15. *Artaxerxes*, *Dr. Arne*.—The Wags of Windsor, *Colman*.

Wednesday, 16. *Chains of the Heart, &c.* *P. Hoare*.—The Follies of a Day, *Mrs. Inchbald*.

Thursday, 17. *Chains of the Heart, &c.* *P. Hoare*.—The Spoil'd Child, *Mrs. Jordan*.

PROVINCIAL THEATRES.

DUBLIN THEATRE.

On Thursday evening, the 10th, the much-admired Comedy of "*The Wonder, or, a Woman Keeps a Secret*," was performed to a numerous and brilliant audience.—Holman supported the part of *Don Felix*, in the first style of excellence—Mrs. William's *Violante* was a chaste and spirited piece of acting.

BATH THEATRE.

A candidate for Thespian honours made his debut on these boards, Thursday evening the 10th, in the character of *Richard*

Richard the Third: our correspondent observes, that the young gentleman appears to possess every requisite of mind and person for the profession of which he is so enamoured; he laboured under all the embarrassments of inexperience, which a longer acquaintance with the stage will remove, and we doubt not but he will become a valuable acquisition to the manager.

HULL THEATRE.

The York company performed on the 9th. instant, Cumberland's comedy of the *West Indian*, with the *Wags of Windsor*, to a numerous audience—The manager has been very successful in this city.

The Sheffield Theatre closed on Tuesday, the 15th. instant, with a variety of dramatic pieces, for the benefit of Mrs. M'Cready.

The Popes are great favourites with the inhabitants of Liverpool; their inimitable acting has repeatedly convened a numerous and elegant assemblage of auditors, of whom they have received the most flattering marks of approbation.

Mr. Pope has advertised the play of *Lover's Vows*, with the farce of *The Guardian*, for his benefit, on the 26th. of this month; when it is expected his talents will bring him that reward and attention he is so much entitled to.

EDINBURGH THEATRE.

A young gentleman made his first appearance on this stage, as representative of *Romeo*, he imparted to the character great spirit and effect, and received the plaudits of an intelligent audience.

The Company will play in a few days the new Comedy of *Folly as it Flies*.

